IFAR reports

Volume 13, Number 4
April 1992

and The Art Loss Register

Getting it Back, Legally

Murderer Sought • Modigliani or Milieu?

El Salvador Import Ban Extended

Two Guilty Pleas in Los Angeles Thefts

Stolen in March from the Picture Gallery at Christ Church, Oxford, England, this Martyrdom of St. Catherine of Alexandria *was painted by the 16th-century Veronese artist, Giovanni Francesco Caroto. A reward is offered for information leading to the recovery of the panel.*

IFARreports
incorporating *Stolen Art Alert*

Volume 13, Number 4
April 1992

IFARreports is published ten times a year by the International Foundation for Art Research in cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol. ISSN 8756-7172.

Editor: Anna J. Kisluk
Managing Editor: Caroline Goeser
Contributing Editors: Richard Crewdson, Franklin Feldman, Anna J. Kisluk, Virgilia H. Pancoast
Editorial Assistant: Fritzi Owens

International Foundation for Art Research
46 East 70th Street, New York, NY 10021
Tel.: (212) 879-1780 Fax: (212) 734-4174

Constance Lowenthal, Executive Director
Virgilia Heimsath Pancoast,
Director, Authentication Service
Anna J. Kisluk,
Director, Art Loss Register
Caroline Goeser,
Assistant Director, Art Loss Register

Subscription Membership Information:
Individual Subscriber $50.00, Commercial-Institutional Subscriber $65 (*IFARreports*, notices of events); Overseas Subscribers add $20.00 for mailing costs; Active Subscriber (*IFARreports* and complimentary admission to IFAR Evenings) Individual: $80, Commercial-Institutional $100; Membership (*IFARreports* and complimentary invitations to IFAR Evenings), Member: Individual $250, Corporate $1,000; Patron: Individual $1,000, Corporate $5,000; and Benefactor: Individual $5,000, Corporate $10,000.

Membership in IFAR, a nonprofit educational organization, is tax-deductible. Membership inquiries and payment should be directed to IFAR, 46 East 70th Street, New York, NY 10021.

Board of Directors
Arthur G. Altschul, Chairman, Paul Arbon, Bernard V. Bothmer, Christopher J. Burge, David M. Campbell, David L. Dalva II, Barbara Knowles Debs, Gilbert S. Edelson, Franklin Feldman, Robert C. Graham, Jr., Lyn Handler, Jack A. Josephson, Leon Levy, John P. Madigan, Jr., Aaron M. Milrad, John P. Richardson, Daniel Shapiro, Marlene Barasch Strauss, Louise A. Svendsen, Mitchell Zuckerman.

Art Advisory Council
Juan Ainaud De Lasarte, Vivian Barnett, Arthur C. Beale, Miklos Boskovits, Bernard V. Bothmer, Dietrich von Bothmer, Jonathan Brown, François Daulte, Linda S. Ferber, Sydney J. Freedberg, William H. Gerdts, E. Haverkamp-Begemann, Julius Held, Michael Jaffé, Jose Lopez-Rey, Lawrence J. Majewski, David G. Mitten, Priscilla E. Muller, Konrad J. Oberhuber, Klaus Perls, Donald Posner, Theodore Reff, Willibald Sauerländer, Edward V. Sayre, Robert Schmit, Craig Hugh Smyth, Hubert F. von Sonnenburg, Louise A. Svendsen, Harrie Vanderstappen, J. Kirk T. Varnedoe, John Walsh, Christopher J. White, Federico Zeri.

Law Advisory Council
Franklin Feldman, Chairman, Jan M. Boll, W.R.I. Crewdson, Gilbert S. Edelson, Mark B. Feldman, Philip C. Jessup, Jr., Theodore N. Kaplan, John Henry Merryman, Aaron M. Milrad, James A.R. Nafziger, Peter R. Stern, Stephen E. Weil, Malcolm H. Wiener.

© 1992 International Foundation for Art Research

In Memoriam

Margery Torrey Barber died on March 16, 1992.

But for her, there would not have been an IFAR, in its present form or any form. Technically, she was the first Executive Secretary of IFAR, but spiritually she was its manager, coach, star player, and, perhaps most importantly, its chief publicist. She inhaled and breathed the organization, almost on a continuous basis.

There was a wonderful paradox about Margery. When I first met her some twenty years ago, I was amused and bemused by the fact that she had only one book on her otherwise clear desk: the Social Register. Where, I wondered, was there chemistry between that unique volume—and I thought its precious clientele—with world-class art. Very quickly, I realized that something in that little book augmented Margery's talent in dealing with the variety of persons who were participants in the motley pattern of the art world: dedicated and secretive collectors, wise and shrewd dealers and auctioneers, and most importantly, imperious and self-confident art historians and experts. She had much class and great humility.

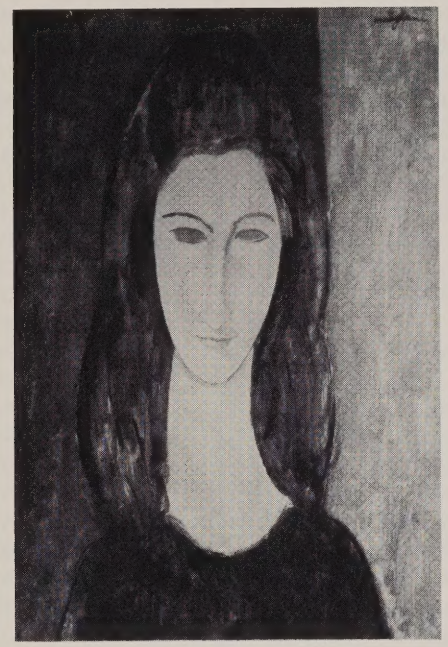
As I was much later to learn from her husband, John Barber, who extracted her from the offices of IFAR to be deposited seventeen years ago on a sheep ranch in Wyoming, Margery was descended from two signers of the Declaration of Independence. Perhaps that contributed to her appreciation of art and, in particular, to its provenance. Certainly, surrounded by the sheep in Wyoming, her interest in art never stalled. Besides continuing to paint, create a variety of stencil images, collect Indian artifacts and complete editions of elegant art magazines, she was a trustee of the Nicolaysen Library in Casper, and a trustee of the Fremont County Library and the Central Wyoming College Art Foundation. In the fall of 1991, she was named a winner of the Governor's Art Award.

Besides her husband, survivors include four children: Owen Torrey III of Houston, Texas; Emily Vickerman of New Market, England; Ellen Hauff of Thornton, Colorado; and Margery Godwin of Longmont, Colorado. A brother, Austin Myers of Connecticut, also survives.

Margery was very special to IFAR and the people she touched. She will be missed.

Franklin Feldman

Modigliani or Milieu?



Copy of a Modigliani portrait identified by IFAR as a forgery.

From time to time, IFAR gets inquiries about "Modigliani" portraits that, for thirty or more years, have accumulated a fairly respectable provenance or exhibition history, but lack the credibility that inclusion in a reliable catalogue of the artist's work would bring. One recent work, examined through IFAR's Authentication Service, falls into this category. It is signed "Modigliani" at upper right in a facsimile of the artist's signature. The figure, probably of model Jeanne Hébuterne, has been considered an authentic work by some art professionals, but lacks universal acceptance. The results of IFAR's examination seems to indicate that the portrait may have been painted and sold as an original work by one of Modigliani's artist friends shortly after his death in 1920.

This portrait, purportedly dating from 1917-18, is a variant of a known work by Modigliani, illustrated in a Christie's London sale, December 3, 1984, lot 21. The copyist has used the same color scheme as the original, specifically in the long brown hair, the light brown background at right, and the teal color, used in the sitter's dress and in the left background area. The eyes, however, are remarkably different: in the original they are brown and slanted upwards with pupils intensely and provocatively focused on the viewer; in the copy, the sitter's eyes are a vapid pale blue with no pupil. The original has a solid provenance, long exhibition history, and is included in all the major literature on the artist. Although the IFAR painting was sold in 1960 by a major New York dealer, it appears to have been in only one exhibition—*Modigliani*, held in 1961 at the Museum of Fine Arts in Boston and at the Los Angeles County Museum.

Before coming to IFAR, the owner of this portrait had tried, without success, to consign it to both Sotheby's and Christie's, but experts there questioned its authenticity. A spokesperson for the Modigliani archives in Paris was unable to give a definitive opinion without seeing the painting directly. When the time came for IFAR to examine the work, we concentrated on trying to expand and verify the past history of the work; what was hearsay had to be discounted, since nothing could be substantiated much before 1960. IFAR then consulted with an expert in 20th-century art who is a recognized authority on Modigliani, having had over 50 years' experience studying the artist.

The expert, who based his opinion on professional photographs, was absolutely convinced that neither the picture, nor the "Modigliani" signature were by the artist. He identified the portrait as being a copy of an authentic work by Modigliani illustrated in Ceroni's comprehensive 1970 catalogue as *Head of Jeanne Hébuterne*, and as the painting that sold at Christie's in 1984. Although the picture is a good imitation, it did not meet a Modigliani standard. He observed that "above all, Modigliani was a draughtsman and this picture does not exhibit good draughtsmanship." The expert compared the photographs of this work to the Ceroni illustration and to an actual Modigliani portrait and pointed out that in the questioned work, "there is no visible underlying bone structure and little of the modeling so evident in the artist's authentic works." This surely would be expected of an artist who began his career as a sculptor. Although the expert did not recognize the copyist's hand, he thought it likely to date from the period just following the 1920s when many Modigliani forgeries were made.

Virgilia H. Pancoast

Getting it Back: Legal Considerations in Recovering Stolen Art

Approached by a happy owner whose stolen work of art has reappeared in some distant place, the expert, not without a touch of cynicism, will be heard to remark, "Now, my dear sir, your troubles are really beginning."

This sad reflection on the problem of recovery is the consequence of the almost total lack of harmony which exists, nationally and internationally, between the various persons who may have an interest in stolen works of art. Leaving aside the criminals who will have been responsible for the theft in the first place, interested parties will include the original owner, the police, insurers, dealers and auctioneers, purchasers "in good faith," and the legislature and judiciary in the countries through which the stolen property travels.

Where stolen property has not crossed frontiers and has been rediscovered in the same jurisdiction, the original owner still has to deal with the police, who will usually wish to hold on to the stolen items for an interminable length of time, during which adverse claims may be set up by other contenders or "pretenders" claiming title. A more serious difficulty will probably arise (if a claim has been made) in relation to the contract of insurance which is unlikely to contain any conditions whereby the return of recovered property to the original owner can be arranged, if this is what the owner desires. The policy simply provides for payment of the insured sum in certain circumstances (theft being one of the most obvious), at which point all rights in the stolen object itself are "subrogated" or transferred to the insurers. While insurers are usually ready to negotiate, the decision whether or not recovered property shall be reconsigned to the sale rooms or offered back to the original owner at full market value is a unilateral one in which the insured person has no legal right to participate.

Richard Crewdson is a solicitor in London, former chairman of the Cultural Property Committee of the International Bar Association, and a member of IFAR's Law Advisory Council. This article first appeared in Apollo *in April 1988. It is reprinted here with their permission.*

A Medieval Loophole

For English owners, there is the additional risk that stolen property that has not been surreptitiously exported to European countries, where the law of title prefers bona fide purchasers, will nevertheless become alienated in the same way through the notorious law of "market overt." This medieval relic was designed to give a dispossessed owner the chance to rummage through the local market once a theft had been detected (usually within a few hours) in order to recover stolen property before daybreak when the markets officially opened for business, failing which title would pass to a bona fide purchaser doing business during daylight hours. The law still survives today in the interests of "commercial efficiency" (whatever that means), so that an overnight haul in Central London can be successfully passed on with good title the next day in any established market (which effectively embraces any market town within driving distance). The survival of the law of market overt in the contemporary world is unreasonable beyond belief. One looks hopefully for the Parliamentary lobby which will be sufficiently enlightened and interested to remove this anachronism.

Remember, before we go international, that English law is supposed to favor the original owner in a case of theft. "Nemo dare potest quod non habet" is the old adage—"If you don't have a good title, you can't give one to anyone else." We have seen how the intervention of the police, the insurers, and the market can still play havoc with original owners' rights, and with the Latin.

On the Continent

Looking across the English Channel, we shall find the position a great deal worse. In the first place, the basic commercial principle that bona fide purchasers must be protected overrides the interest of original owners in most Civil Law countries. It is true that in some countries, stolen property can be recovered from bona fide purchasers within a limited period. In Switzerland, this period is five years from the dispossession; in Germany, ten years from the bona fide purchase; in France, three years from the theft; in Japan, the period is two years from the theft. By contrast in New York (a common law jurisdiction), the owner has three years from *discovery* of the theft in which to make a claim. No right of recovery exists in Italy in respect of works which are not "extra commercium" (i.e. public property). In some other countries, the purchaser is immune so long as he or she buys through a dealer. The "good faith" test is very rarely a stringent one.

Some Victims Lose Out

Secondly, there is, particularly in the Mediterranean countries, a quasi-paternalistic attitude towards works of art which may have merit in protecting whatever may be defined as the "national heritage," but which operates in a quite blinkered fashion in relation to anything else. Consider the 1982 Italian case of the *Republic of Ecuador v. Danusso*. Here the State of Ecuador, the "owners," got its national heritage property back, but only, one suspects, because its claim was on the same basis as a similar claim would have been made if the situation had been reversed and the Republic of Italy was making the claim. Danusso was being sued in civil proceedings for the recovery

of a large collection of Ecuadorean artifacts which he claimed to have purchased bona fide from sellers in Ecuador. The court had to decide whether to give effect to Ecuadorean laws relating to the preservation of its national art treasure or whether Italian law should apply. The court decided that where goods had been displaced from one country to another, the question of title remained to be decided according to the law which had previously applied to the goods (i.e. law of Ecuador). As the art objects in question were all subject to the law which preserved the national treasure of Ecuador, this of course meant that Danusso had no title under Ecuadorean law and lost the case. It is, however, interesting to speculate whether the Italian court would have come to the same conclusion if, instead of the State of Ecuador, the plaintiff had been a private citizen from the same country. In the well known case of *Winkworth v. Christie*, decided two years previously, the English High Court decided that Italian law applied, notwithstanding the general statement of Italian law, which the Judge (Mr. Justice Slade) obviously thought operated unfairly against the plaintiff, but in giving judgment for the defendents, he added this caveat:

This decision must however be subject to one proviso. I have heard no evidence as to the content of Italian law. Though the plaintiff's Counsel has not sought to submit that either of these things is likely to occur, it is theoretically possible that the trial judge, on hearing such evidence, could form the view that the particular content of the relevant Italian law was such that the public policy of this country required him to disregard any rights asserted by the second defendant [the Italian claimant] *by reference to such law. Alternatively, it is theoretically possible that the evidence as to Italian law would show that the Italian Court would itself apply English law, on the particular facts of the present case, for the purpose of determining the rights of the second defendant vis-a-vis the plaintiff and vice versa. In this event I suppose it would be open to the plaintiff to argue that English law should, in the final result, be applied by the English Court by virtue of the doctrine of renvoi. By this judgment I do not intend to deprive the plaintiff of the right to argue either of these two points at the trial. (1980 1AER 1136)*

Regrettably, the case proceeded no further, and the Winkworth case is therefore now authority for a line of argument which was not actually approved by the judge and which could have usefully been tested further against the background of the Danusso case. If the Italian Courts were prepared to apply the Danusso judgment to cases involving private individuals from other countries whose stolen property has turned up in Italy, this would be a great step forward in neutralizing the iniquitous effects of Article 1153 of the Civil Code which gives complete immunity to a good faith purchaser.

Protectionism and Export Bans

The "paternalism" which prompted the decision in the Danusso case was effectively the moving force behind the UNESCO Convention of 1970. This Convention was designed to ensure that works of art illegally exported from one country could be recovered by legal process initiated by the government of the dispossessed country in the courts of the other. This is a laudable objective; many countries, developed and developing, have ratified the Convention. In the United Kingdom, the governing bodies of the art trade have voluntarily acceded to a code of conduct which reflects the intention of the Convention, thereby making ratification unnecessary. But there is a problem -- in fact, several problems. In the first place, the Convention requires each signatory state to maintain a register of art works which should be subject to prohibited export. Secondly, these art works are to be selected from categories which are set out in schedules to the Convention in the vaguest possible terms. No two countries will be expected to interpret the schedules in the same way. Thirdly, the concept of prohibition, lacking uniform international standards, is a dangerous one. No guidance being provided, the temptation to ban the export of everything that can remotely be said to resemble a work of art can turn into a mania. Inevitably, what cannot legally be exported will be exported illegally, leaving a trail of damage and deception and probably, in archaeological relics at least, irreparable destruction of important site evidence.

The protection syndrome, if one can call it that, while intelligible in the context of nineteenth-century Imperialism, makes much less sense today. Of course there must be a National Treasure, jealously guarded by each nation, as representative as possible of all the previous civilizations that lived and flourished within contemporary frontiers. Of course national interest demands that the state should have first rights in respect of newly discovered archaeological treasures and artifacts. But once this is devalued into a senseless amassing of endless replicas, badly housed, mostly ignored, the whole purpose of the exercise has been lost. By freely exporting inferior examples, nations will encourage informed tourists and connoisseurs to make an expedition to see the best. Sadly, this concept of the universality of art is lacking not only in the third world, but also much closer to home. How many more people, for example, would now be travelling to Madrid to see the Goyas in Prado if the Marchesa da Santa Cruz (not, surely, a masterpiece by any standards) had been allowed to rest in peace in London.

Paternalism and the protection syndrome is rife. Laws are made and remade to accomodate

them. They must be the concern of honest owners of art works, as when an object is stolen and fortuitously returns to its country of origin. Supposing, for example, a third-century B.C. Greek statuette is stolen from an owner in Paris, taken back to Greece, and dishonestly offered for sale to one or more Greek museums. Quite apart from the principles relating to stolen property discussed above, even if he traces the property in good time and does all that the Greek law requires of him, what chance does that innocent French owner have of recovering the statuette? Is it not more likely that the acquiring museum will allege that there is some supervening national cultural right which does not recognize that the statuette could ever have been legally exported in the first place and demands that the private collector in France is dispossessed in favor of the national custodian of Greek treasure and heritage? Some compensation may be payable, based on the embargoed market value in Greece, but that will be all.

The Meaning of Private Losses

If all this appears to add up to something akin to the law of the jungle, the astonishing fact is that so many collectors are prepared to face the risks of non-recovery, even when the stolen work of art has been rediscovered. It raises the question, which has probably never been properly researched, of the extent to which a private collector actually feels a sense of irreplaceable loss in relation to stolen works of art. Can an insurance payment offer adequate compensation? To what extent does the collector use the insurance proceeds to replace what has been stolen? If so used, is there usually a "second-best" feeling in relation to the replacement? If the opportunity to recover the original pieces arises, what proportion of dispossessed owners will go to the trouble of exploiting the opportunity, and at what personal cost?

These questions need to be asked and answered, because there has never been a more favorable time, thanks to modern technology, for introducing systems designed to prevent the remarketing of stolen works, although legal systems and insurers will still need to be influenced in order to give the new system the opportunity to produce the desired result, which is to secure the recovery of unique objects which have been stolen and their return to the original owner at the least possible expense and in the shortest possible time. With these goals in mind, the International Art and Antiques Loss Register was founded in London in 1991.

Richard Crewdson

U.S. Extends Ban on Artifacts from El Salvador

IFAR has been notified that Eugene P. Kopp, Deputy Director of the United States Information Agency (USIA), announced on March 12, 1992 that the United States is extending the emergency import restriction on cultural artifacts from El Salvador for an additional three years.

The import ban covers pre-Hispanic archaeological material from the southwestern region of El Salvador. The original five-year ban on importation was due to expire in March.

Mr. Kopp's decision is consistent with the favorable recommendation of the Cultural Property Advisory Committee, a Presidential committee of experts in archaeology, the international sale of art, and representatives of the museum community and the general public. The original ban and its extension are in response to a request for emergency action made by the Salvadoran government. Mr. Kopp said that the emergency restriction "has resulted in an apparent decline in looting, but low-level pillage is still evident. Therefore, a threat of crisis proportions continues to exist in the Cara Sucia archaeological region, which has already suffered extensive irreversible damage."

By restricting the importation of pre-Hispanic material, the United States has agreed to assist El Salvador in protecting archaeological sites of high cultural significance in the Cara Sucia region. Significant stone and ceramic artifacts dating from 1500 BC to AD 1550 have been found in the region. Since the United States is considered an important market for such artifacts, the U.S. import ban is designed to reduce the incentive for pillage and illicit dispersal of the material.

When the original ban was imposed in September 1987, it was the first import ban imposed by the United States under the 1970 UNESCO Convention on the Means of Prohibiting the Illicit Import, Export and Transfer of Ownership of Cultural Property. The United States has become a state party to the Convention with passage of the 1983 Convention on Cultural Property Implementation Act.

Other emergency import bans have been imposed on antique Andean textiles from Coroma, Bolivia, on Moche artifacts found in the Sipan region of Peru, and on Maya artifacts originating in the Peten region of Guatemala.

FBI Seeking Fugitive Murderer with a Taste for Art

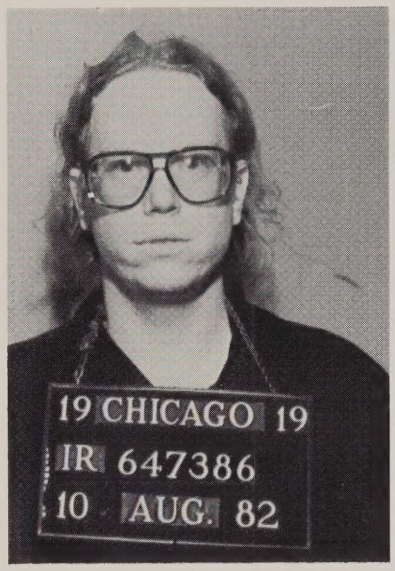
After almost nine years, the FBI is still seeking Raymond M. Scoville, aged 41, for the murder of his business partner, Colleen Racich in 1982. Scoville, a native of Joliet, Illinois, a collector of Salvador Dali prints, and a frequent visitor to art museums, has been on the run since 1983.

An only child, Scoville was raised in Joliet and is considered bright and intelligent. Prior to his flight, Scoville enjoyed collecting art and joined several local art museums. An avid reader of science fiction, Scoville also enjoyed writing in that genre. Law enforcement officials believe that he may be working in a video or record shop or possibly as a journalist or editor on either a small or local newspaper.

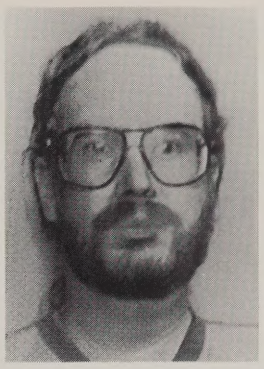
On August 6, 1982, the Chicago Police Department discovered the body of Colleen Racich in her car which was left at a parking garage. The subsequent investigation led to Raymond Scoville, and he was arrested and charged with homicide. Scoville confessed to the murder.

Out on bail, he travelled to Ohio and Texas and while there attempted to obtain new identification, a violation of his conditions of bail. Though a contempt petition was filed, he failed to appear for a court hearing on April 15, 1983, and a state warrant was issued for his arrest. Several months later, on September 19, 1983, he was convicted of Ms. Racich's murder in absentia by a jury in Will County, Illinois, and was sentenced to 40 years in prison. Both the state warrant and a federal warrant issued in September 1983 are still outstanding.

In 1981, Scoville and Ms. Racich, using loans co-signed by her father, went into business together. They opened and ran several video and record stores in Joliet and the surrounding area. Possibly because of bad management and as a result of several lawsuits against the business, their enterprise suffered and both the business and personal relationship of the partners worsened. Reportedly, Scoville blamed Ms. Racich for the failure of both the business and their relationship and spoke often of killing her.



Raymond M. Scoville in 1982.



A computer-aged photograph (beard added) of Scoville as he might appear now.

On August 2, 1982, Ms. Racich went to Scoville's residence in an attempt to resolve some of the problems between them. In an argument, Scoville struck Ms. Racich with a rubber mallet attempting to kill her. The mallet had little or no effect and so Scoville turned to other means. Using a .25 caliber handgun, he shot her eight times. Six of those shots entered vital organs. After placing her body in the trunk of her own car, Scoville left the car at a parking garage where the police discovered it four days later.

Since his disappearance in April 1983, Scoville has contacted family members and friends. Investigations indicate that he has travelled to Ft. Lauderdale, Florida, and has lived in the Houston area in Texas. Over the years, he has used several aliases including Robert M. Branch, Davis Shaw, Harvey (no known last name), and Ralph G. Scoville (his son's name). At least 12 credit cards have been linked to him, including some issued in his son's name and officials say that he has used some of the cards to charge large expenses and has failed to pay even the monthly payments. Six feet tall, with reddish hair and brown eyes, Scoville, the FBI says, is considered dangerous. Please contact Special Agent Timothy G. Eley , FBI, P.O. Box 549, Tinley Park, IL 60477 or call him at (708) 429-2227 if you have information on Scoville or his whereabouts.

Anna J. Kisluk

Two Guilty Pleas in Los Angeles

One Twin Pleads Guilty: the Doremus Brothers

Two years ago, IFAR reported the arrest and indictment of two twins, Kevin and Paul Drake Doremus (*IFARreports*, July 1990). At that time, they were charged with eight felony counts in connection with several thefts of contemporary prints from various galleries in Los Angeles. Now, one half of this thieves' act has pleaded guilty to seven felony counts. Paul Drake Doremus, says Detective William Martin of the Los Angeles Police Department's Art Theft Detail, could be sentenced to up to six years. With one twin ready to be sentenced, Kevin Doremus may follow suit and plead guilty.

The twins had developed a very effective technique for stealing art: while one distracted the owner or gallery assistant, the other would take a print and, after rolling or folding (!) it up, walk out of the gallery with it under his coat. After altering the edition number and having the work straightened, the Doremus brothers would consign to an auction house. The break came when a victim, leafing through a Butterfield & Butterfield auction catalogue, spotted two of what appeared to be his prints but with different edition numbers. Close examination showed that the numbers had been altered.

At the time of the twins' arrest, Det. Martin cited the great cooperation of dealers and auctioneers in helping to solve the thefts quickly.

Chris Lewis Pleads Guilty, Too

Last July, IFAR reported that Chris Lewis, son of comedian Jerry Lewis, was arrested and charged with one count of burglary and one count of receiving stolen goods (*IFARreports*, July 1991). The charges stemmed from a November 1990 burglary of a storage facility owned by American Design Limited, during which 168 limited edition graphics were stolen.

Detective William Martin of the LAPD, after learning that some of the graphics were being offered in San Francisco, worked with his colleague Detective Ross Arai of the Asian Crime Investigative Section to set up an undercover operation. The "buy" recovered four works from the 1990 burglary and a subsequent "buy" led to the recovery of another 15 graphics.

The seller of these works was identified as Chris Lewis. A search of his residence and business premises yielded another 120 of the stolen works. Recently, Chris Lewis pleaded guilty to one count of burglary with enhancement (which applies to property valued at $100,000 or more) and one count of receiving stolen property. Det. Martin told IFAR that Lewis could be sentenced to serve from four to six years.

A.J.K.

Recoveries

Paintings, Pastels, Mixed Media Works, Watercolors

BOSCH, Hieronymus (Flemish, ca. 1450-1516). *St. Christopher*. Oil on wood. 42.0 x 26.5 cm. *82.43.1. Paris, France. Nov. 2, '81 (*Stolen Art Alert*, Mar./Apr. '82, no. 243).

BROUWER, Adriaen, Copy after (Flemish, 1605/6-38)). *Landscape with Figures*. On panel. 28.5 x 36.0 cm. *83.26.3. Paris, France. Feb. '79-Apr. '82 (*Stolen Art Alert*, Mar./Apr. '83, no. 185).

KESSEL, Jan van (Flemish, 1626-79). *Animaux amphibes*. Oil on panel. 22.5 x 33.0 cm. *81.249. Paris, France. May 26, '81 (*Stolen Art Alert*, Sep. '81. no. 21).

LE NAIN (French, 17th Century). *Card Players*. Oil. 15.0 x 17.5 cm. *83.524. Paris, France. Oct. 3, '78 (*Stolen Art Alert*, Jan./Feb. '84, no. 44).

UTRILLO, Maurice (French, 1883-1955). *Le Lapin agile*. Oil on canvas. 38.0 x 46,0 cm. *85.349. Montreal, Canada. Feb. 10, '85 (*IFARreports*, Jul. '85, no. 758).

Prints, Drawings

PICASSO, Pablo (Spanish, 1881-1973). *Series 397:198*. Aquatint. 16.0 x 20.0 cm. Edition no. 43/50. *90.348.20. Toronto, Canada. Mar. 10, '90 (*IFARreports*, Jul. '90, no. 1081).

Sculpture

RODIN, Auguste (French, 1840-1917). *Camille Claudel with Bonnet*, 1886. Bronze. Ht. 25.4 cm. 91.311.2. Beverly Hills, CA. Aug. 9, '91 (*IFARreports*, Oct. '91, no. 874).

RODIN, Auguste (French, 1840-1917). *The Earth*. Bronze. Ht. 48.3 cm. Re-casting by Musée Rodin, 1966. *91.311.4. Beverly Hills, CA. Aug. 9, '91 (*IFARreports*, Oct. 91, no. 875).

RODIN, Auguste (French, 1840-1917). *Large Left Hand No. 5*. Bronze. Ht. 33.0 cm. 91.311.3. Beverly Hills, CA. Aug. 9, '91 (*IFARreports*, Oct. '91, no. 878).

Missing Art Alert

Missing Objects

Inclusion of works in this list is based on information that each of the reported pieces is missing and its whereabouts unaccounted for; listing does not necessarily imply theft or any illegality on the part of any person.

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

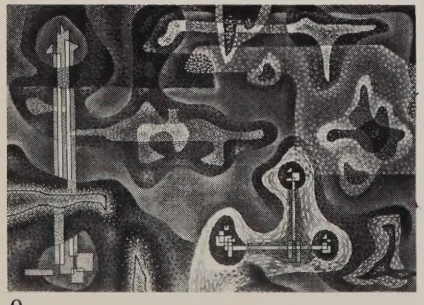
7 HERKOMER, Herman Gustav (1863-1935). *Woman in an Interior*, 1881. Oil on canvas. 50.8 x 63.5 cm. Signed and dated in l/r: H.H. '81. *N92.112.1. New York, NY. Feb. 19, '91.

American, 20th Century

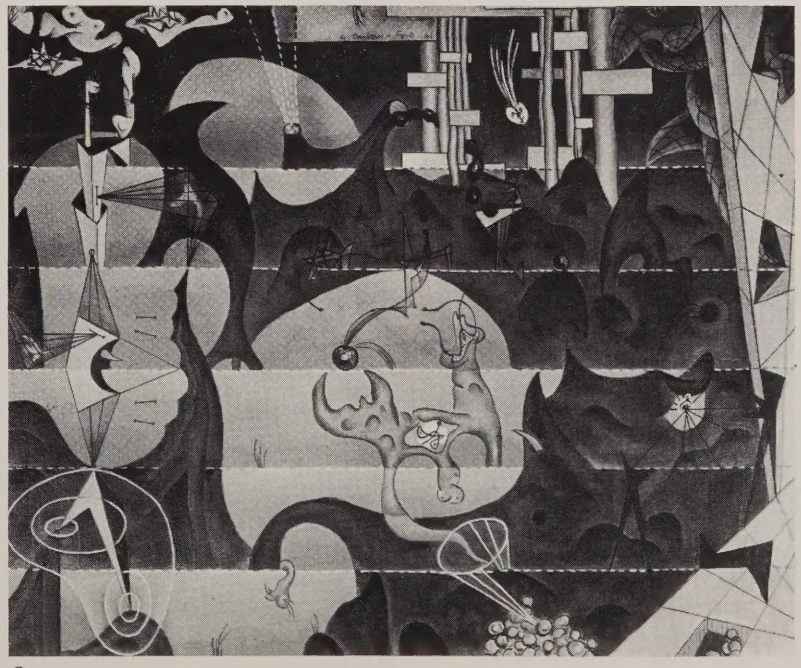
8 FORD, Gordon Onslow. *First Five Horizons*, 1941. Oil on canvas. 116.5 x 153.7 cm. Signed and dated in u/c: G. Onslow-Ford 41. *N92.130.1. New York, NY. Jan. 1, '41.

9 FORD, Gordon Onslow. *Seductions of the Day*, 1943. Oil on canvas. 80.6 x 110.5 cm. Signed and dated on the verso: Gordon Onslow Ford 1943. *N92.139.1. Washington, DC. Jan. 1, '75.

7



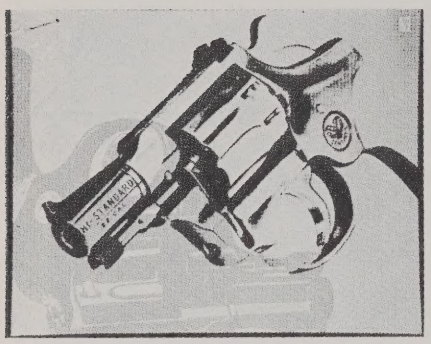
9



8

Stolen Art Alert

In cooperation with the Art Loss Register, the art community insurance companies, police, the FBI, and Interpol



189

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 20th Century

189 WARHOL, Andy (1928-87). *Two Revolvers*, 1981. Oil on canvas. 40.0 x 50.0 cm. Signed and dated in the top overlap of the canvas. *N92.124.1. Vesinet, Yvelines, France. Sep. 18, '91.

Austrian, 18th Century

190 GRASSI, Josef (1755-1838). *St. Francis of Assisi*. Oil on canvas. 49.0 x 38.0 cm. Listed at the Department of Art and Monuments in Naples under No. 863/1980. *N92.133.5. Naples, Italy. May 29, '90.

190

Stolen Objects

The stolen works in this publication are grouped under seven categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Still Stolen

Ms. Annette Hourigan Maguire has notified IFAR that this painting is still missing from her collection. If you retain any information regarding its whereabouts, please contact IFAR. A reward is offered for information leading to the recovery of the work.

Paintings, Pastels, Mixed Media Works, Watercolors

PEALE, Sarah Miriam (American, 19th Century). *Mary Calvert Roszel*, ca. 1820. Oil on canvas laid down on masonite. 74.9 x 62.2 cm. *88.498.25. Stolen in transit between Wilkes-Barre, PA and Vineland, NJ. Apr. 18, '88 (*IFARreports*, Oct. '88, no. 904).

191

192

193

194

Canadian, 20th Century

191 McLEAN, George E. (b. 1920). *Red-tailed Hawk on Maple Limb*. Oil. 76.0 x 102.0 cm. *N92.136.3. Meaford, Ontario, Canada. Nov. 30, '91.

192 RIOPELLE, Jean Paul (b. 1923). *Geese (Les Oies)*, 1984. Acrylic on laid paper. 76.0 x 117.0 cm. Signed in l/r. *N92.134.2. Quebec City, Quebec, Canada. Jan. 16, '92.

193 RIOPELLE, Jean Paul (b. 1923). *The Goose (L'Oie)*, 1984. Acrylic on laid paper. 68.0 x 73.0 cm. Signed in l/r. *N92.134.1. Quebec City, Quebec, Canada. Jan. 16, '92.

194 SUGARS, Jeanne. *Seven Sisters*. Watercolor. 46.0 x 61.0 cm. *N92.136.2. Meaford, Ontario, Canada. Nov. 30, '91.

Dutch, 17th Century

195 POTTER, Paulus (1625-54). *Landscape with Cows*. Oil on panel. 36.0 x 48.0 cm. *N92.116.1. Wilrijk, Antwerp, Belgium. Jun. 16, '91.

Dutch, 19th Century

196 PORTIELJE, Jon Frederik Pieter (1829-95). *A Peddler*. 41.0 x 36.0 cm. N92.137.5. Toronto, Ontario, Canada. Nov. 14, '91.

English, 18th Century

197 MORLAND, George (1763-1804). *The Cottagers*. Oil? 53.0 x 41.0 cm. *N92.137.6. Toronto, Ontario, Canada. Nov. 14, '91.

English, 19th Century

198 TURNER, Joseph Mallord William (1775-1851). *Piazzetta, Venice Harbor*. Oil on canvas? 94.0 x 119.0 cm. *N92.137.2. Toronto, Ontario, Canada. Nov. 14, '91.

195

197

198

204

205

206

207

199 CONSTABLE, John, Attr. to (1776-1837). *Landscape*. Oil on canvas. 50.0 x 60.0 cm. With large trees in the foreground and a house between two trees in the background. *N92.138.2. San Roque, Cadiz, Spain. Apr. 9, '91.

200 CONSTABLE, John, Attr. to (1776-1837). *Landscape*. Oil on canvas. 50.0 x 60.0 cm. Landscape with large trees in the foreground and houses or buildings in the background; a cloudy sky with one large cloud visible behind the trees on the left. *N92.138.3. San Roque, Cadiz, Spain. Apr. 9, '91.

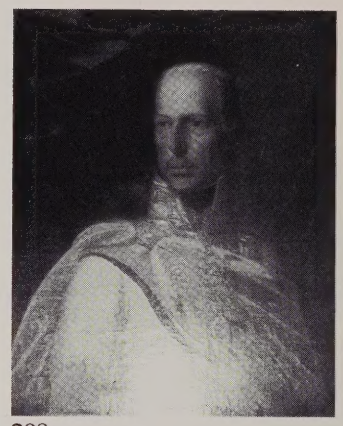
201 COX, David. *Landscape with Windmill*. Watercolor. 38.1 x 48.3 cm. Flat rural scene with windmill in center left background. Mounted behind gray card in plain moulded gilt frame. L91.347.1. Lymington, England. Oct. 20, '90.

202 FIELDING, Anthony Vandycke Copley (1787-1855). *Mountainous Landscape*, 1849. Watercolor. Signed and dated in l/l: Copley Fieldings - 1849. Depicts a group of sheep with ruins on the right and a lake in the background. N92.142.2. Yorktown, NY. Feb. 18, '92.

203 LINNELL, John (1792-1882). *Mountainous Landscape with Windmill*. Watercolor. 26.0 x 30.5 cm. Signed in l/r. Depicts cattle by a stream with a man on horseback. N92.142.1. Yorktown, NY. Feb. 18, '92.

204 SEAFORTH, Charles Henry. *English Ship in a Storm*. Oil on canvas. 35.0 x 59.0 cm. Listed at the Department of Art and Monuments in Naples under No. 194/1980. *N92.133.4. Naples, Italy. May. 29, '90.

205 SHAYER, William, Jr. (1811-92). *Fishermen on the Beach*. Oil on canvas? 65.0 x 80.0 cm. *N92.137.3. Toronto, Ontario, Canada. Nov. 14, '91.



208

209

206 WINT, Peter de (1784-1849). *Haymaking Near Lincoln*. Watercolor. 38.0 x 53.3 cm. *L91.347.2. Lymington, England. Oct. 20, '90.

English, 20th Century

207 SOTHEBY-PITCHER, N. *South of the Line*. Oil on canvas. 71.1 x 81.3 cm. Signed: N. Sotheby Pitcher. *N92.106.1. Seattle, WA. Dec. 1, '91. *Reward.*

European, 19th Century

208 Unknown. *Kaiser Franz II*. Oil on canvas? 71.0 x 58.0 cm. *N92.137.7. Toronto, Ontario, Canada. Nov. 14, '91.

209 Unknown. *Maria Ludowika, Erzherzogin von Oesterreich Modena*. Oil on canvas? 71.0 x 58.0 cm. *N92.137.1. Toronto, Ontario, Canada. Nov. 14, '91.

210

211

French, 15th Century

210 Unknown. *Reredos from St. Claude Altarpiece.* Paint and gold leaf on panel. 200.0 x 145.0 cm. Bears the inscription on the panel depicting St. Claude: "Nolis Adam Ambrosil Barralis heredes hoc opus fieri fecerunt - 1466 die 18 decemb." Recorded by the Monuments Historiques Office on January 29, 1902. *N92.129.1. Luceram, Alpes Maritimes, France. May 14, '91.

French, 16th Century

211 LYON, Corneille de, School of (d. 1574). *Portrait of a Lady.* Oil on panel. 22.0 x 18.0 cm. Listed under inventory number: 59661. Lower portion restored. *N92.126.6. Menton, France. Aug. 23, '91.

212 Unknown. *Portrait of a Lady.* Oil on panel. 31.5 x 24.3 cm. Listed under inventory number: 59704. *N92.126.8. Menton, France. Aug. 23, '91.

French, 17th Century

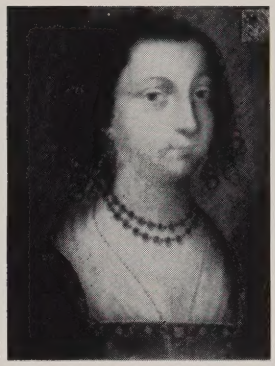
213 DUCAYER, Jean. *Portrait of Madame de Tourenne,* 1624. Oil on panel. 34.0 x 27.0 cm. Signed and dated. Inscribed: "Ce tableau est de la fille de Monsieur le Conte de Fressus, Cm de Gardes du Corps de sa Mté fait par Ducayer de Laennec." Listed under inventory number: 59659. *N92.126.7. Menton, France. Aug. 23, '91.

French, 18th Century

214 PEQUIGNOT, Jean Pierre (1765-1807). *Fantastic Landscape (Paysage fantastique).* Oil on canvas. 95.0 x 45.0 cm. Listed at the Department of Art and Monuments in Naples under No. 29/1980. *N92.133.2. Naples, Italy. May 29, '90.

French, 19th Century

215 DELACROIX, Eugène (1798-1863). *The Virgin of the Harvest (La Vierge des moissons),* 1819. Oil on canvas. 125.0 x 74.0 cm. Signed and dated in l/r. Recorded by the Monuments Historiques Office on January 16, 1919. *N92.123.1. Orcemont, France. Aug. 4, '91.



212

213

214

215

216

217

218

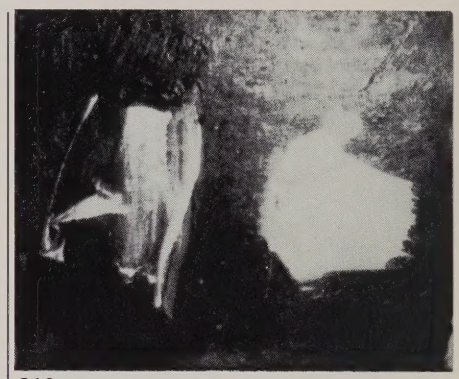
216 MATISSE, Henri (1869-1954). *Woman Reading (La Liseuse).* Oil on canvas. 28.0 x 35.0 cm. Signed in l/r. The painting was cut from its frame during the theft, probably with a craft knife. *N92.128.1. Troyes, Aube, France. Nov. 18, '91.

French, 20th Century

217 LANSKOY, André (1902-76). *Composition on a Black Background (Composition sur fond noir).* Oil on canvas. 69.0 x 49.0 cm. Signed in l/r. *N92.124.4. Vesinet, Yvelines, France. Sep. 18, '91.

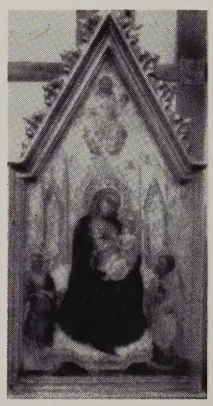
218 MASSON, André (1896-1987). *Partridge and Pomegranates (Perdrix et grenades),* 1950. Oil on canvas. 65.0 x 46.0 cm. Signed and dated in l/l. *N92.124.2. Vesinet, Yvelines, France. Sep. 18, '91.

219 SCHNEIDER, Gerard (1896-1986). *Composition on a Black Background (Composition sur fond noir).* Oil on canvas. 38.0 x 46.0 cm. Signed in l/r. Abstract with a yellow shape on the right and a silvery white shape on the left, all on a very dark or black ground. *N92.124.5. Vesinet, Yvelines, France. Sep. 18, '91.



219

220



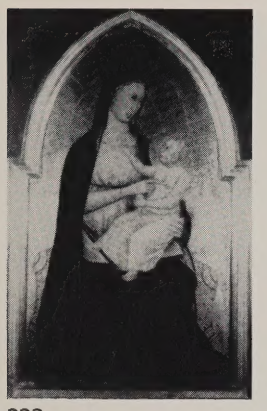
221

German, 20th Century

220 ERNST, Max (1891-1976). *Flowers and Shells (Fleurs, coquilles),* 1930. Gouache. 22.0 x 29.0 cm. Signed and dated in l/l. *N92.124.3. Vesinet, Yvelines, France. Sep. 18, '91.

Italian, 14th Century

221 GADDI, Agnolo, Attr. to (1369-96). *Virgin and Child.* Oil on panel. 76.0 x 35.0 cm. Listed under inventory number: 59670. *N92.126.3. Menton, France. Aug. 23, '91.



222

222 Unknown. *Virgin and Child.* Oil on panel. 87.0 x 51.0 cm. Listed under inventory number: 59671. *N92.126.4. Menton, France. Aug. 23, '91.

Italian, 15th Century

223 ANDREA MARIOTTO, di Viterbo. *Virgin and Child.* Oil on panel. 49.0 x 36.0 cm. *N92.126.5. Menton, France. Aug. 23, '91.

224 NARDO, Mariotto di, Attr. to. *St. Matthew.* Oil on panel. 63.0 x 44.0 cm. Listed under inventory number: 59720. *N92.126.2. Menton, France. Aug. 23, '91.

225 Unknown. *Virgin and Child.* Oil on panel. 66.0 x 43.0 cm. Listed under inventory number: 59685. *N92.126.1. Menton, France. Aug. 23, '91.

Italian, 16th Century

226 CAROTO, Giovanni Francesco (1480-1546). *The Martyrdom of St. Catherine,* 1510. Oil on panel. 15.0 x 43.8 cm. Bears the inventory number: JBS 77. Some losses of paint, particularly on lower and left edges. *N92.107.1. Oxford, England. Mar. 3, '92. *Reward.*

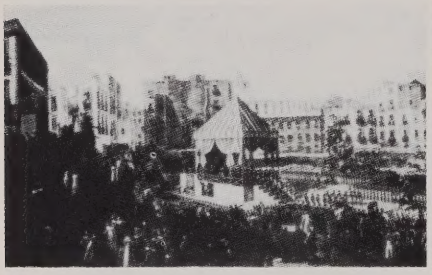
224

225

223

226

227



228

230

232

Italian, 19th Century

227 ALBERTIS, A. *Arrival of Ferdinand I in Naples after His Return from Sicily*, 1844. Oil on canvas. 117.0 x 210.0 cm. *N92.133.1. Naples, Italy. May 29, '90.

228 D'ALOYSIO, A. *Founding of the Church of St. Francis of Paola.* Oil on canvas. 150.0 x 210.0 cm. Depicting the laying of the foundation stone of the church of St. Francis of Paola (1815-1817). *N92.132.10. Naples, Italy. Jan. 29, '90.

229 DUCLERE, Teodoro (1815-69). *Inside a Monastery - The Stable.* Oil on canvas. 27.0 x 31.0 cm. Listed at the Department of Art and Monuments in Naples Under No. 349/1950. Interior of a barn or stable with the rafters visible at top; a monk at left loading a donkey with a child standing beside it; in the center background is an open door and a staircase with a monk holding a candle; at right is a rack or manger and a cow seated on the ground. *N92.133.3. Naples, Italy. May 29, '90.

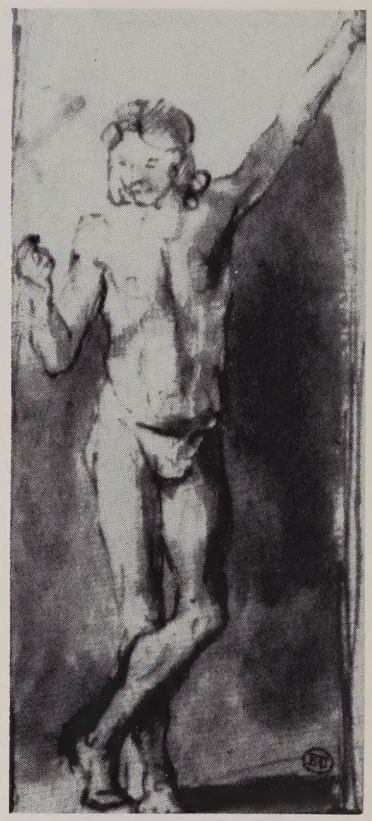
Spanish, 17th Century

230 ZURBARAN, Francisco de, Attr. to (1598-1664). *St. Rufina.* Oil on canvas. 84.0 x 63.0 cm. *N92.119.1. Madrid, Spain. Jul. 1, '91.

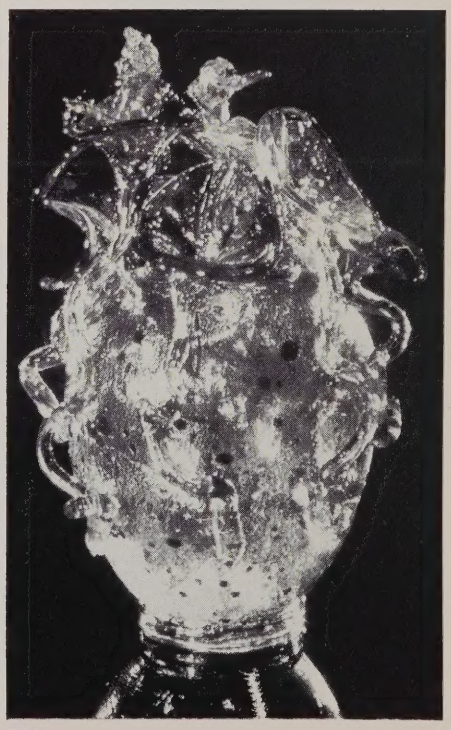
Spanish, 19th Century

231 BECQUER, Valeriano Dominguez. *Beggars.* Oil on canvas. 140.0 x 110.0 cm. *N92.138.1. San Roque, Cadiz, Spain. Apr. 9, '91.

232 RIOS, Luis de la Cruz y. *Portrait of Queen Maria Cristina de Borbon.* Oil on canvas. 106.0 x 85.0 cm. *N92.118.1. Madrid, Spain.



233



235

236

Prints, Drawings

Dutch, 17th Century

233 REMBRANDT, Harmensz van Rijn, Circle of (1606-69). *A Youth.* Pen, brown ink, and brown wash on paper. 12.4 x 5.4 cm. Numbered "3" on verso. Bears the letters "EU" within an oval in the lower right. *N92.103.1. New York, NY. Feb. 5, '92.

Sculpture

American, 19th Century

234 PUTNAM, Arthur (1873-1930). *Playful Pumas*, 1904. Bronze. 17.8 x 47.6 cm. Signed and dated: A. Putnam 04. Inscribed with the foundry name: Roman Bronze Works, N.Y. *N92.102.1. San Francisco, CA. Feb. 6, '92. *Reward.*

American, 20th Century

235 CHIHULY, Dale. *Gold Sienna Venetian with Two Putti*, 1991. Glass. 58.4 x 43.2 x 40.6 cm. *N92.113.1. New York, NY. Feb. 19, '92.

Canadian, 20th Century

236 OVILU, Tunnilie (b. 1949). *Bird.* Stone. 36.0 x 46.0 cm. *N92.135.1. Montreal, Quebec, Canada. Nov. 13, '91.

Flemish, 18th Century

237 *St. Hubert.* Wood. Ht. 72.0 cm. Inscribed on the base: ST. HUBERT/ P P N. Registered in the Patrimoine artistique under No. 79394 72. *N92.121.1. La Roche en Ardenne, Belgium. Sep. 19, '91.

238 *St. Remacle.* Polychromed wood. Ht. 90.0 cm. Registered in the Patrimoine artistique under No. 265 134. *N92.122.1. Aywaille, Liège, Belgium. Aug. 9, '91.

French, 15th Century

239 Unknown. *St. Eutrope.* Polychromed wood. Ht. 50.0 cm. *N92.123.2. Orcemont, France. Aug. 4, '91.

French, 20th Century

240 Arman (Fernandez Arman) (b. 1928). *Composition with Violins.* Bronze. Ht. 24.0 cm. Edition number: 19/100. A number of violins side by side and on top of each other with their necks pointing up and forming a cone-shaped structure, on a rectangular black or dark base. *N92.124.6. Vesinet, Yvelines, France. Sep. 18, '91.

237

238

239

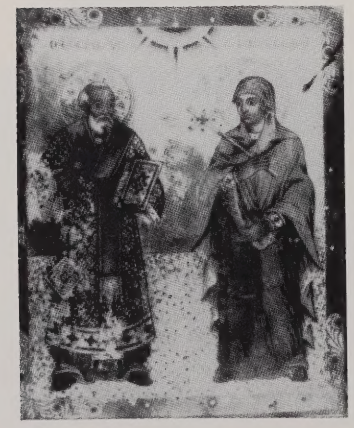
234

Decorative Arts

242

244

247



245

Clocks, Timepieces, Watches

English, 19th Century

241 Regency mantel clock, ca. 1810. Wood and brass. 48.3 x 27.9 x 19.1 cm. Once owned by Lord Byron. Having a rectangular brass inlaid pediment supported on undulating columns and centering a circular gray dial with Roman numerals with a brass pendulum below, raised on a rectangular brass inlaid plinth on rectangular feet. *N92.104.1. London, England. Jan. 1, '92.

Candlesticks, Candelabra, Lamps

French, 19th Century

242 Pair of Louis XVI style candelabra. Ormolu and marble. Each with six branches, an urn form standard with floral swags above a column with similar swags, on shaped white marble base with flowerhead appliqués, raised on circular gilt feet. *L92.142.2. Courtoin, France. May 11, '91.

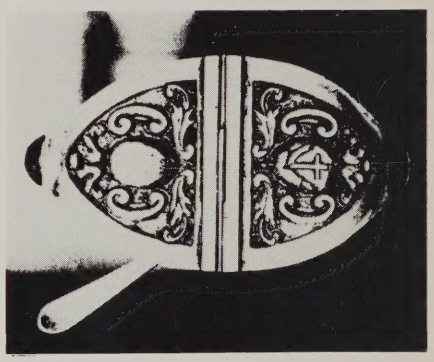
243 Pair of girandoles. Ormolu. Ht. 58.0 cm. Each in the form of a rose bush with five candle holders, supported on the figure of a putto or cherub representing a bird catcher. *L92.142.3. Courtoin, France. May 11, '91.

Ceramics, Pottery, Porcelain

French, 19th Century

244 Pair of Sèvres vases. Porcelain and ormolu. Ht. 48.0 cm. Of baluster form, the neck with gilded foliate design, the body with white reserves decorated with putti playing musical instruments and surrounded by gilt foliate scrolls, all on a blue ground; mounted with two gilded rams' heads at the shoulder, the circular foot raised on a gilt square base. *L92.142.1. Courtoin, France. May.11, '91.

246



246 *Lid*

Icons

Greek, 19th Century

245 *St. Nicholas and St. Kyriaki*, 1841. Oil and gilt on panel. 72.0 x 54.0 cm. *N92.115.1. Gorgopi, Kilkis, Greece. Jan. 10, '91.

Liturgical Objects

Italian, 19th Century

246 Incense holder, 1824. Silver. 10.0 x 17.3 cm. Inscribed: FTPV1824. *N92.140.1. Cagliari, Italy. Jan. 1, '92.

Miscellaneous Articles

Italian, 18th Century

247 Urn. Marble. Weight 300 kilograms. Also stolen from another urn was a group of wrought iron flowers, painted to resemble real flowers. *N92.141.1. Florence, Italy. Dec. 1, '91.

Antiquities

Objects of Art

French, 18th Century

248 RAVRIO, André-Antoine. Pair of pitchers. Bronze and parcel gilt. Ht. 35.0 cm. *N92.117.1. Frankfurt, Germany. Jul. 27, '91.

Silver

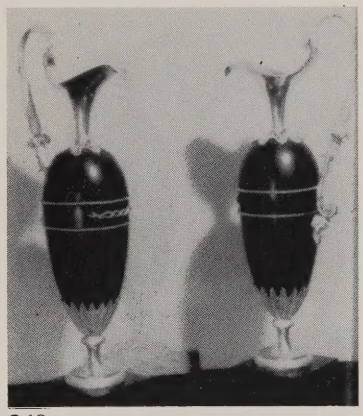
American, 19th Century

249 Coffee and tea service, ca. 1850. Coin silver. Inscribed on each piece: Phoebe Lawton/to/Mary Ethel Sanger. Some of the pieces with dents. Comprising a tea pot, a coffee pot, creamer, and lidded sugar bowl. *N92.108.1. Peterborough, NH. May 5, '91.

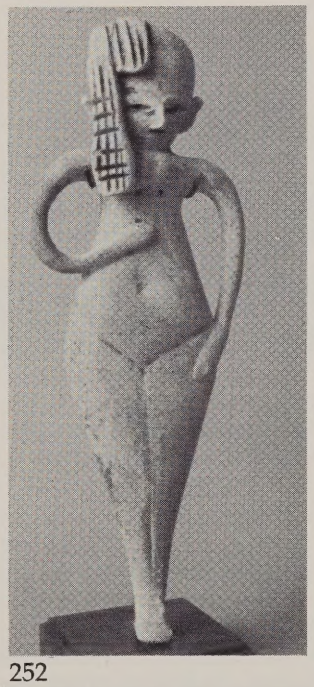
English, 18th Century

250 GILES, George, Attr. to. George III sugar bowl, 1779. Silver and glass. Ht. 10.2 x diam. 7.0 cm. Bears maker's mark and probably hallmarks for 1779. Of cylindrical form with Rococo tab handle on sides and raised on tripod feet, with a repoussé and openwork design of a panoramic scene with a house, windmill, crane, and bird, and a shield-shaped cartouche engraved with a crest comprising a hand with an acorn branch; with a blue glass liner. N92.142.24. Yorktown, NY. Feb. 18, '92.

251 HENNEL II, Robert. George III ink stand, 1793. Silver. 2.2 x 25.1 x 11.4 cm. Bears the maker's mark and hallmarks for 1793. Almond-shaped tray with a reeded border centering circular receptacle with a bright-cut wreath border and now fitted with Victorian colorless cut-glass conical form bottles with silver hinged caps (dated 1858 and marked "WL"). N92.142.23. Yorktown, NY. Feb. 18, '92.



248



252

249

Sculpture

Egyptian, 16th Century, BC

252 *Concubine*, ca. 1550 BC. New Kingdom. Polychromed terracotta. Repaired break at elbow area of right arm; remnants of original black, red, and white pigments. *N92.105.1. Memphis, TN. Mar. 1, '92. *Reward.*

Ethnographic Objects

Objects of Art

American Indian, 19th Century

253 Yurok/Karuk round basketry tray. Grass, hazel, or willow. D. 3.0 x diam. 30.0 cm. Bears accession number: 8460. Made with a technique of twined, half-twist overlay, with four large "T" rows for the foot. Decorated with a natural center and rays on a yellow circle, two wide rows and two narrow rows of natural color, five patterns of four attached triangles swirling out from the center mirrored in yellow on large natural colored triangles. N92.109.1. Stanford, CA. Mar. 3, '92.

Asian Art

Sculpture

Chinese, 19th Century

254 Unknown. Pair of goddesses. Apple green and white jade. N92.101.2. Des Peres, MO. Oct. 25, '91.

Nepalese, 19th Century

255 Unknown. *Ardhanareswor (Vishnu?)*. Stone. 31.0 x 26.0 cm. Stone relief depicting a deity or god with four arms sitting with crossed legs on a podium, parts of the relief stained red, a low relief arch in the background. *N92.125.1. Kathmandu, Nepal. Feb. 27, '92.

Ivories

Japanese, 19th Century

256 *Geisha*. Polychromed ivory. Ht. 31.8 cm. Dressed in an elaborate robe with an obi, holding a fan in her left hand. N92.101.1. Des Peres, MO. Oct. 25, '91.

Metals

Chinese, 17th Century

257 Censer. Ming Dynasty. Bronze. 11.4 x 12.7 cm. *N92.110.1. New York, NY. Jan. 9, '92. *Reward.*

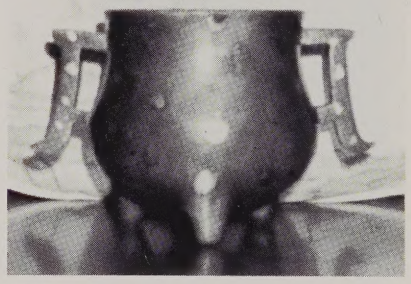
Objects of Art

Chinese, 19th Century

258 Snuff bottle. Porcelain. Ht. 7.2 cm. Bears the number: 375. Legs are broken. In the form of a woman and decorated in *famille rose* enamel primarily in powder blue, turquoise blue, and pink. *N92.114.8. Dublin, Ireland. Jun. 27, '91.

259 Snuff bottle. Nephrite (jade). Ht. 7.0 cm. Bears the number: 756. Shaped like a "Buddha's hand citreon" and carved in relief with several leaves. Brown markings appear on one side of the bottle. *N92.114.9. Dublin, Ireland. Jun. 27, '91.

255



257

Chinese, 20th Century

260 Panel, 1930. Lacquered wood and gilt. 81.3 x 167.6 cm. Presented to the School of Library Service by its Chinese alumni in 1937. The black rectangular panel is inscribed with four Chinese characters which mean: "The teaching of the School is shining in the world of books." The edge of the panel is decorated with angular gilt fretwork on a red ground. *N92.111.1. New York, NY. Oct. 30, '91. *Reward.*

Chinese, Century Unknown

261 Book. Jade. 13.2 x 10.3 cm. Consisting of four folios of pale green nephrite (jade), each interleaved with white-on-black rubbing of the text. One folio decorated with a dragon design. *N92.114.5. Dublin, Ireland. Jun. 27, '91.

262 Box lid. Lacquered wood. 20.7 x 10.4 cm. *N92.114.7. Dublin, Ireland. Jun. 27, '91.

263 Folio from jade book. Jade, gold, and silver. 20.7 x 10.4 cm. *N92.114.6. Dublin, Ireland. Jun. 27, '91.

264 Snuff bottle. Nephrite (jade). Ht. 5.6 cm. Cream colored with some russet brown markings on the front giving the bottle a mottled appearance on one side. Each side is carved with a stylized dragon in low relief and the front and reverse are decorated with geometric patterns carved in a very low relief. *N92.114.10. Dublin, Ireland. Jun. 27, '91.

265 Snuff bottle. Malachite. Ht. 4.4 cm. Bears the number: 704. Multi-sided with gradations in the color of the malachite; the inside of the neck lined with metal. *N92.114.11. Dublin, Ireland. Jun. 27, '91.

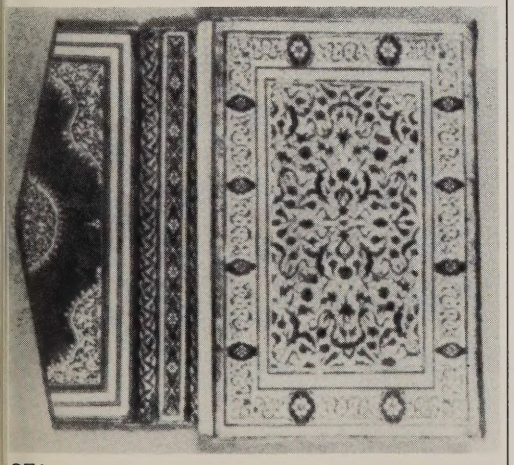
266 Snuff bottle. Chalcedony (agate). Ht. 6.6 cm. Bears the number: 626. With bands of gray, white, and creamy brown; the sides carved with a design of masks and mock ring handles. *N92.114.12. Dublin, Ireland. Jun. 27, '91.

267 Snuff bottle. Chalcedony (agate). 7.3 x 6.7 cm. Bears the number: 588. Dull pink and green in color; the front carved in relief in yellow-ochre with a cicada sitting on a cage; the reverse with a low relief carving of a monkey sitting beside a post and with a lightly etched mountainous landscape. *N92.114.13. Dublin, Ireland. Jun. 27, '91.

Islamic Art

268 Snuff bottle. Mother-of-pearl. Ht. 5.6 cm. Bears the number: 562. Of oval form and carved with a design of a brown bird sitting on a branch of prunus (plum tree) on the front and with ten Chinese characters and a seal on the reverse. *N92.114.14. Dublin, Ireland. Jun. 27, '91.

269 Snuff bottle. Ivory. 6.4 x 4.7 cm. Bears the number: 555. Also bears on the base a four character seal for Qianlong in dark brown. The front carved in relief and depicting the Queen Mother of the West with a Buddhist figure on a wave in the background; the reverse carved with three figures depicting a beggar with a staff and bowl and two Buddhists, one dressed in Western clothes with rosary beads in one hand and his other hand on the head of a furry animal with protruding eye, all against a wave background; one side carved with a figure depicted in a meditating position. *N92.114.16. Dublin, Ireland. Jun. 27, '91.



271

Books, Documents, Manuscripts

Iranian, 13th Century

270 AL-ISTAKURI. *Kitab al-Masalik wa al-Mamalik (The Book of Routes and Kingdoms)*, ca. 1225. Paper and leather. 33.0 x 25.0 cm. May bear the manuscript number: 3007. Copied in Iraq or Iran. Consists of 205 folios with 20 maps in color in a dark leather binding. N92.114.2. Dublin, Ireland. Jun. 27, '91.

Turkish, 19th Century

271 *Koran*, 1803. Paper and gilt leather. 17.8 x 12.0 cm. Dated 1218 A.H. (1803-04 A.D.) and copied by Al-Sayyid Salih Jashmir Hafiz. May bear the number: MS 1580. Gilt binding is of dark red Morocco with painted decoration in red with a central rectangular panel covered with eight circular arabesques bearing carnations and saw-edged leaves; the panels are separated by raised oval medallions with six petalled flowers in gold on red. The interior of the flap has a central half medallion and triangular corner pieces in olive green with finely engraved arabesque scrolls interspersed with silver dots. The edge of the flap bears a narrow panel with multiple cartouches containing six-petalled flowers. There are 367 folios of thin paper, with the first two and last one illuminated in gold and various colors. *N92. 114.1. Dublin, Ireland. Jun. 27, '91.

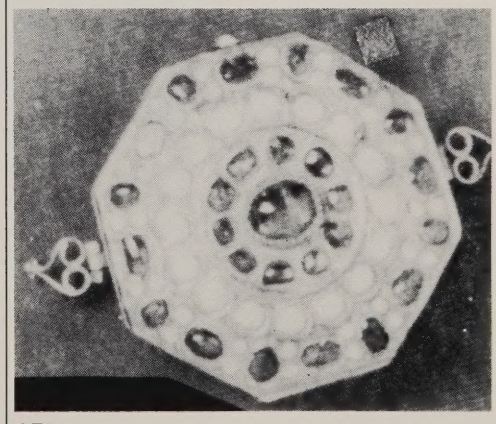
Objects of Art

Iranian, 19th Century

272 Koran case. Enamelled metal. 4.5 x 4.5 cm. Of octagonal form with gold-colored enamelled decoration depicting birds and flowers and centering a verse from the Koran, Sura LXI al-Saff (The Battle Array), aya 13: "Help from God and a speedy victory." Inscribed around the sides are eight of the 99 Names of God and on the base is an enamel star with a woman's face. *N92.114.3. Dublin, Ireland. Jun. 27, '91.

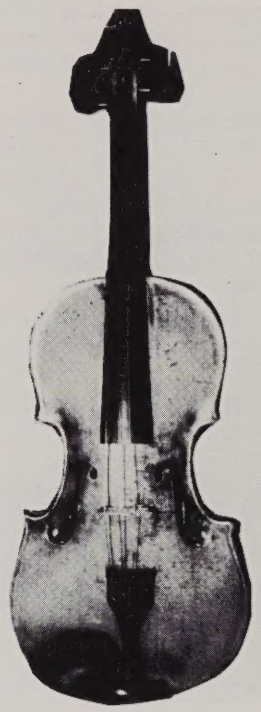
273 Koran case. Gold, garnets, turquoise, and jade. 4.5 x 4.5 cm. *N92.114.4. Dublin, Ireland. Jun. 27, '91.

272



273

Miscellaneous Objects



274

Musical Instruments

Italian, 17th Century

274 RUGGIERI, Francesco.Violin, 1673. Wood. Bears a label inside with the inscription: "Francesco Ruggieri Detto Il Per Cremona 1673." *N92.131.1. Los Angeles, CA. Jan. 25, '92.

Stolen Art Index

Al-Istakuri, 270
Albertis, A. 227
American
  Paintings, Pastels, Mixed Media Works, Watercolors 189
  Sculpture 234-35
  Silver 249
American Indian
  Objects of Art 253
Andrea Mariotto, di Viterbo 223
Arman (Fernandez Arman) 240
Austrian
  Paintings, Pastels, Mixed Media Works, Watercolors 190

Becquer, V. D. 231

Canadian
  Paintings, Pastels, Mixed Media Works, Watercolors 191-94
  Sculpture 236
Caroto, G. F. 226
Chihuly, D. 235
Chinese
  Metals 257
  Objects of Art 258-69
  Sculpture 254
Constable, J., Attr. to 199-200
Cox, D. 201

D'Aloysio, A. 228
Delacroix, E. 215
Ducayer, J. 213
Duclere, T. 229
Dutch
  Paintings, Pastels, Mixed Media Works, Watercolors 195-96
  Prints, Drawings 233

Egyptian
  Sculpture 252
English
  Clocks, Timepieces, Watches 241
  Paintings, Pastels, Mixed Media Works, Watercolors 197-207
  Silver 250-51
Ernst, M. 220
European
  Paintings, Pastels, Mixed Media Works, Watercolors 208-09

Fielding, A. V. C. 202
Flemish
  Sculpture 237-38
French
  Candlesticks, Candelabra, Lamps 242-43
  Ceramics, Pottery, Porcelain 244
  Objects of Art 248
  Paintings, Pastels, Mixed Media Works, Watercolors 210-19
  Sculpture 239-40

Gaddi, A., Attr. to 221
German
  Paintings, Pastels, Mixed Media Works, Watercolors 220
Giles, G., Attr. to 250
Grassi, G. 190
Greek
  Icons 245

Hennel II, R. 251

Iranian
  Books, Documents, Manuscripts 270
  Objects of Art 272-73
Italian
  Liturgical Objects 246
  Miscellaneous Articles 247
  Musical Instruments 274
  Paintings, Pastels, Mixed Media Works, Watercolors 221-29

Japanese
  Ivories 256

Lanskoy, A. 217
Linnell, J. 203
Lyon, C. de, School of 211

Masson, A. 218
Matisse, H. 216
Mclean, G. E. 191
Morland, G. 197

Nardo, M. di, Attr. to 224
Nepalese
  Sculpture 255

Ovilu, T. 236

Missing Art Index

Pequignot, J. P. 214
Portielje, J. F. P. 196
Potter, P. 195
Putnam, A. 234

Ravrio, A. 248
Rembrandt, H. van Rijn, Circle of 233
Riopelle, J. P. 192-93
Rios, L. de la Cruz y 232
Ruggieri, F. 274

Schneider, G. 219
Seaforth, C. H. 204
Shayer, W., Jr. 205
Sotheby-Pitcher, N. 207
Spanish
  Paintings, Pastels, Mixed Media Works, Watercolors 230-32
Sugars, J. 194

Turkish
  Books, Documents, Manuscripts 271
Turner, J. M. W. 198

Warhol, A. 189
Wint, P. de 206

Zurbaran, F. de, Attr. to 230

American
  Paintings, Pastels, Mixed Media Works, Watercolors 7-9

Ford, G. O. 8-9

Herkomer, H. G. 7

Missing from a private collection in New York City, this oil on canvas, titled Woman in an Interior, *was painted by Herman Gustav Herkomer in 1881.*

If You Spot Stolen Art...

Don't hesitate. Call IFAR at (212) 879-1780.

Do not mention your suspicion to the person in whose home or place of business you have seen it.

If you know the whereabouts of a work of art that you see reported as stolen or missing in the pages of *IFARreports*, you have a rare opportunity to do something wonderful for a victim of art theft. And possibly for yourself.

In many cases, rewards, usually 10% of recovered value, are offered for the safe return of stolen art along with information which could lead to the prosecution of the thief or thieves. Even if you don't have information about the crime, you may be entitled to some reward just for spotting stolen art, as long as you are not related to the theft itself.

IFAR will see to it that your information will be handled with discretion and speed. We will work closely with the person or agency who reported the theft to the Art Loss Register and also with the appropriate law enforcement authorities.

Do You Know About IFAR?

The International Foundation for Art Research is a nonprofit organization dedicated to preventing the circulation of stolen, forged, and misattributed works of art. In 1991, it joined with partners in London to form the Art Loss Register (ALR), an international clearinghouse for information on stolen art, which maintains an image database of some 40,000 stolen items.

With this resource, ALR offers an Art Theft Search Service, designed for buyers to determine if a potential purchase is registered as stolen ($50 fee per search). Call Anna Kisluk at (212) 879-1780 to initiate a search.

IFAR's magazine, *IFARreports*, publishes important thefts. It also contains articles on art theft, issues of art law, cultural property, and authentication. The magazine circulates to art dealers, museums, and private collectors worldwide, and often leads to the recovery of stolen property. Collectors, dealers, and museums can register and publish a theft ($65 per item) if it has been reported to the police and has a value in excess of $2,000.

IFAR also offers an Art Authentication Service, which works to resolve controversies concerning the authenticity of works of art. The Authentication Service reviews hundreds of submissions a year without charge. There is a fee if IFAR agrees with the client to research the work, consult with the appropriate expert, and prepare a report. Please call Virgilia Pancoast should you have inquiries or need information about this service, or wish to support IFAR's efforts.

Invitation to Join IFAR

SUBSCRIBER Individual $50 Commercial $65
Subscriber: one-year subscription to *IFARreports*, notice of events. Overseas subscribers add $20 for mailing costs.

ACTIVE
SUBSCRIBER Individual $80 Commercial $100
Active subscriber and all members (categories below): one-year subscription to *IFARreports* and complimentary admission to IFAR Evenings (IFAR's lecture series).

MEMBERSHIP:

MEMBER	Individual $250	Corporate $1,000
PATRON	Individual $1,000	Corporate $5,000
BENEFACTOR	Individual $5,000	Corporate $10,000

Please make checks payable to IFAR, 46 East 70th Street, New York, N.Y. 10021, 212/879-1780.

_____
name

_____
address

_____
city, state, zip

_____
telephone

All membership contributions are tax-deductible.